



ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

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Some of film's top directors, Steven Spielberg, Peter Bogdanovich, George Lucas, Clint Eastwood, Charles Burnett, Nora Ephron and Martin Scorsese.

MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES

FROM THE DIRECTOR



Turning Points

Commemorating the hundredth anniversary of the birth of cinema, the 1995 FIAF Congress was always envisioned as a turning point for the film archives of the world—as a serious assessment of what we have accomplished to date and where we will be heading in the future.

The Congress gathered together some 300 delegates from 62 nations. In the long struggle of film archives to preserve and promote access to the world's film heritage, this Congress provided many new directions to follow.

The Directors' Tribute to Film Preservation made it clear that saving films from the past is not an antiquarian pursuit; but for some of the world's most important directors—Clint Eastwood, George Lucas, Martin Scorsese, Steven Spielberg and many of their peers—the films of the past are very much alive as a vital part of their creative processes in the present. The loss of these films would undermine the contribution of these creative people, and would impoverish our continuing enjoyment of their work.

New digital technologies in preservation, access and publication represent profound challenges for archives. These new technologies are now indelibly part of the agenda for archives to consider. All the answers are not there yet, particularly in preservation; but a definite course was charted.

As the scores of delegates from Latin America and Asia made clear, the archiving of film is now truly a global activity. The developing nations also recognize the importance of preserving the cinematic record of their histories, and are struggling against difficult climatic and economic conditions to save their heritage. One of the most formidable tools is regional cooperation—as exemplified by the working group from Latin America, which met at this Congress to explore the use of new computer technologies.

In place of the adversary relationship between the film industry and the archives that sometimes characterized the past, the FIAF Congress in Los Angeles marked the emergence of a full partnership between studios and archives in the task at hand. The support offered by Eastman Kodak, Sony, Turner, Universal and other companies was not only indispensable to the success of the Congress, but demonstrated the complementary roles of commercial and cultural purposes in film preservation and exhibition.

In the panels, seminars, symposia, and a diverse array of other activities, a consensus has emerged that competition for scarce resources between preservation and access is really a red herring. The use of films justifies their preservation, and preservation makes possible their use in many formats and for many purposes. Now the challenge is to work out new and better ways for archivists in the two fields of preservation and access to cooperate and enrich each others' activities.

Our thanks go to the NEA and The Film Foundation, and to the many companies mentioned above, whose support made the Congress a reality. Thanks also to our colleagues at the Academy of Motion Picture Arts and Sciences Archive and the American Film Institute. It was an honor and pleasure for UCLA to join with them in hosting FIAF 1995.

*Robert Rosen
Director*

F I A F

1995



Robert Rosen with directors Martin Scorsese, Clint Eastwood, Steven Spielberg and George Lucas.

by Cornelia Emerson

In April, the 1995 Congress of the International Federation of Film Archives (FIAF) brought over 300 delegates from 62 nations to Los Angeles. This Congress, held in the centennial year of the birth of cinema, was widely viewed as the most important event of its kind in FIAF history. FIAF 1995 was jointly organized by the UCLA Film and Television Archive, the National Center for Film and Video Preservation at The American Film Institute, and the Academy of Motion Picture Arts and Sciences Archive.

On Sunday, April 23, this historic centennial Congress kicked off with an all-day bus tour of historic Hollywood sites, including stops at the Center for Motion Picture Study at the Academy of Motion Picture Arts and Sciences and the Eastman Kodak Company's PRO-TEK Film Preservation Vaults and Cinesite Digital Film Center. A welcome reception at the vintage indoor Carousel on Santa Monica Pier entertained the delegates with music by Johnny Crawford and his 1928 Society Dance Orchestra. This reception was sponsored by Turner Entertainment Company and Turner Classic Movies.

The week that followed was packed with panel discussions, symposia, workshops, exhibitions and technical demonstrations—many taking place at Congress headquarters at the Miramar Sheraton Hotel in Santa Monica. On Monday, April 24, keynote speaker Martin Scorsese rallied the archivists: "We are still racing against the clock to save pieces (of the world's film heritage). Fifty percent of all American films prior to 1950 are gone and 80% of all silent films are gone." Later that evening, Scorsese appeared at the Academy of Motion Picture Arts

and Sciences Theater with fellow directors Peter Bogdanovich, Charles Burnett, Clint Eastwood, Nora Ephron, George Lucas and Steven Spielberg to reassert their debt to the great films of the past. (See "A Directors' Tribute" on page 3.)

Symposia topics on Monday included "Learning from the History of FIAF," a presentation by outgoing FIAF President Robert Daudelin (Cinémathèque Québécoise), and a panel on "The Great Challenges" facing film preservation on a region by region basis, moderated by Michelle Aubert (Archive du Film du Centre National de la Cinématographie).

On Tuesday, April 25, delegates went to Sony Studios in Culver City for an all-day symposium devoted to some of the newest digital technology available in the United States. A panel on "New Technologies for Preservation," moderated by Michael Friend (Academy of Motion Picture Arts and Sciences Archive) included: Sean Coughlin (Cinetech), John Galt (Sony Pictures High Definition Center), Peter Kuran (VCE), Peter Owen (Quantel), Judson Rosebush (Cineric) and Henning Schou (National Film and Television Archive, U.K.). A demonstration of computer-assisted restoration techniques showed how archivists can repair scratches or color-fading on a film original. An afternoon panel moderated by Archive Head of Research and Study Steven Ricci on "High Speed Networking and Interactive Access" featured a demonstration of the Archive's Digital Newsreel Archive project utilizing Hearst footage on the Spanish Civil War. Other panelists were: Stephen Mamber (UCLA Department of Film and Television), Rick Prelinger (Prelinger Archives), Daniel Bernardi (UCLA Department of Film and Television) and Geoffrey Nowell-

Smith (European Filmography).

Wednesday's highlight was a special address by James Billington, the Librarian of Congress, who commented that film has moved to a central position in intellectual life, and that the "intellectual community" has a greater stake in film preservation than ever before. Immediately after Dr. Billington's remarks, Archive Director Robert Rosen moderated a panel on "FIAF in the Year 2000: An Agenda for Change," with participants Mary Lea Bandy (Department of Film and Video/Museum of Modern Art), V.F. Blotkamp De Roos (Nederlands Filmmuseum), Henning Schou (National Film and Television Archive, U.K.), José Manuel Costa (Cinemateca Portuguesa) and Eric Schwarz, a copyright specialist. These two events were carried live on the Internet, an extraordinary innovation made possible by a grant from General Telephone with assistance from UCLA's Office of Academic Computing and the Department of Film and Television.

Two other symposia held on Wednesday, April 26 were "The Heart of FIAF: International Archival Collaboration," moderated by Clyde Jeavons (National Film and Television Archive, U.K.), and "Cinema in the Electronic Age," which featured Peter Wollen (UCLA Department of Film and Television) with an impressive line-up of entertainment industry executives including N.K. Leung (Star Television-Hong Kong), Brian Ferren (Walt Disney Imagineering) and Louis Schwartzberg (Energy Productions). Wednesday evening's event was again at the Academy Theater, where animator Chuck Jones delivered the Marc Davis Annual Animation Lecture for the delegates.

Thursday and Friday, April 27-28 were

devoted to the General Assembly, the business meeting of the Congress. Michelle Aubert of the Archive du Film du Centre National de la Cinématographie was elected FIAF's new president. On Thursday, a reception sponsored by "Project Lumière," a collaborative restoration initiative among the European archives, preceded an evening screening in UCLA's Melnitz Theater of "The Films of Alfred Machin," considered to be Europe's first filmmaker. The Congress closing party was held on Friday at the American Film Institute, with director Robert Wise present to welcome the FIAF attendees.

Saturday, April 29 was reserved for a day of practical workshops on the UCLA campus. There were two computer workshops: "Internet Debriefing," was moderated by Harriet Harrison (FIAF Cataloging Commission) and Nancy Goldman and Ron Magliozzi (both of the FIAF Documentation Commission); "Computer Network Training," run by Denis de La Roca (UCLA, Office of Academic Computing) in Spanish with simultaneous translation to English, was specifically targeted to the Latin American delegates in hopes of facilitating archival coopera-

tion in that region.

Other popular workshops were "Non-Fiction Films," moderated by Roger Smither (Imperial War Museum, U.K.), "How To Use Our Collections for Programming and Access," led by Edith Kramer, (Pacific Film Archive and FIAF Commission for Programming and Access to the Collections) and "The Ethics of Film Restoration," with Jan-Christopher Horak (Filmmuseum/Muenchner Stadtmuseum) moderating. UCLA Film and Television Archive Preservation Officer Robert Gitt's candid discussion of ethical dilemmas facing the film restorer was a highlight of this panel.

On Saturday night in Melnitz Theater, Robert Gitt introduced his restoration of "The Second Vitaphone Program," originally presented by Warner Bros. on October 7, 1926. Shorts from vaudeville performers Elsie Janis, George Jessell and Al Jolson preceded the feature film "The Better 'Ole," directed by Charles Reisner and featuring Sydney Chaplin. On Sunday, April 30, delegates headed for that ultimate Hollywood destination—the Universal Studios Tour—rounding out their week in the film capital.

FIAF 1995 was made possible through the sponsorship of the National Endowment for the Arts and Sony Pictures Entertainment. Additional sponsorship came from Universal City Studios, Turner Entertainment Company and Turner Classic Movies, Eastman Kodak Company, FPC Inc./PRO-TEK Film Preservation Vaults and The Film Foundation. The FIAF Congress was also indebted to the contributions of Advanced Communications Exchange, Chace Productions, Inc., Cineric, Inc., General Telephone, the Miramar Sheraton Hotel and WRS Motion Picture and Video Laboratory.



James Billington.

NOTED DIRECTORS PAY TRIBUTE TO FILM PRESERVATION

What makes a great filmmaker great? Great film direction is often inspired by the work of other great filmmakers. So what would happen if great works deteriorated and were not viewable by aspiring filmmakers—much less the general public? Such questions fueled the discussion when a select group of directors gathered at the Academy of Motion Picture Arts and Sciences in a tribute to film preservation hosted by the UCLA Film and Television Archive on April 24.

Peter Bogdanovich, Charles Burnett (UCLA Film School alum), Clint Eastwood, Nora Ephron, George Lucas, Martin Scorsese and Steven Spielberg participated in discussions moderated by Archive Director Robert Rosen. Clips from classic films known to have influenced the

panel were shown before the dialogue began. Panel members reflected on seeing these scenes and how certain key scenes would come back to haunt them while making their own films. Both Spielberg and Lucas were greatly affected by "Lawrence of Arabia." The gritty honesty of "The Bicycle Thief" left its mark on Charles Burnett. Nora Ephron said she harkened back to films like "His Girl Friday" to study the feel of its dialogue. Lucas cited the framing and pacing of "Seven Samurai" as one of his greatest inspirations.

Each director had his or her own perspective on preserving films. Clint Eastwood noted that he'd been around long enough to see a lot of his own film performances fade. George Lucas faces a lengthy restoration process on "Star Wars," made a scant 18 years ago. Scorsese noted that his 1976 "Taxi Driver" is also in need of restoration. Charles Burnett rallied for preservation of non-commercial or what Scorsese termed "orphan" films, including documentaries and newsreels, which Scorsese referred to as "history we cannot afford to lose." Scorsese, who heads The Film Foundation which advocates artists' rights and

film preservation, added: "It's time the industry got behind preservation efforts to repay what movies gave them emotionally and financially." Peter Bogdanovich recalled an article he wrote some 35 years ago—and couldn't get published—on the sad state of film preservation in the United States, and marveled that the message still is not being taken as seriously as it should.

Panel members mostly agreed that the situation has improved and is continuing to get better. Scorsese recently suggested an adopt-a-film campaign modeled after the highway clean-up program. Steven Spielberg noted that a number of more prominent directors—including some on the panel—have built provisions into their contracts to protect their films from deterioration, and expressed hope that up-and-coming filmmakers would follow suit. Spielberg urged the film community to "stop remaking classics and start re-issuing them," a comment which drew hearty applause from the audience. Most in attendance were participants in the annual meeting of the International Federation of Film Archives (FIAF) held in Los Angeles.

LOS ANGELES ASIAN PACIFIC FILM & VIDEO FESTIVAL

Tenth Anniversary Celebration 1995

by Elisabeth Greenbaum

After a decade of slowly building one of the foremost Asian Pacific film and video festivals in the United States, the UCLA Film and Television Archive and Visual Communications have finally succeeded in breaking through some of the barriers built by Southern California filmgoers. Growing from a three-day event, to a series of weekend screenings at one venue, to its present incarnation as a multi-venue, regional showcase, the Festival has increasingly made the audience aware of the richness and diversity of Asian Pacific cinemas. But the recognition factor is by no means what it should be. It is disturbing that even while this small festival is finally drawing well-deserved attention, future programs may suffer because of diminishing government, foundation and corporate support. In spite of the difficulties, this year's Festival celebrated two victories: the tenth anniversary of the collaboration between the Archive and Visual Communications; and the twenty-fifth anniversary of Visual Communications itself, the oldest Asian-Pacific-American media arts center in the nation.

The Festival's opening and closing night films illuminated the breadth and purpose of the programming as well as marking the challenging partnership between the Archive's academic and international focus and Visual Communications' community approach to ethnic American independent filmmaking.

"A.K.A. Don Bonus," the opening night film, was San Francisco teen Sokly "Don Bonus" Ny's Hi-8 camcorder family portrait. Ny's unsentimental chronicle of his family's struggle to integrate with a larger American society spoke to the grassroots and educational efforts of the Festival. The film's straightforward approach served as a visual imperative for stronger efforts to "democratize the mediamaking process" as a whole.

The closing night film, Stanley Kwan's stunning adaptation of Eileen Chang's 1942 novella "Red Rose White Rose," focused on a man torn between two women in pre-communist Shanghai. This complex story with its lush visuals, large budget and cast including Joan Chen and Winston Chao reflected Asian cinema and the Festival's international sensibilities. Chen's arrival to answer questions post-screening caused the kind of audience response one might see at Cannes.

Other highlights included Wong Kar-Wai's outrageous "Chungking Express," which began with an introduction by Wong fan, Quentin Tarantino, and ended with a sharply funny question-and-answer period with the enigmatic Wong



"Red Rose, White Rose" (Stanley Kwan, 1994).



Directors Quentin Tarantino and Wong Kar-Wai.

himself. Tsai Ming-Liang, whose "Rebels of the Neon God" was a stand-out at last year's Festival, continued to build on his creative reputation with this year's "Vive L'Amour." Co-winner of the Golden Lion at the 1994 Venice Film Festival, Tsai's genius is in his ability to let the complexity of human interactions and relationships unfold in the most simple and extraordinary way.

Strong documentary programs such as Nancy Tong and Christine Choy's "In the Name of the Emperor" and Anand Patwardhan's "Father, Son and Holy War" effectively conveyed the horror of the "Rape of Nanjing" and India's violent religious and caste supported misogyny, without sensationalizing events. Both films rigorously approached the truth by utilizing film footage, diaries and interviews to refute historic revisionism. Expressing the diversity of the documentary form itself, "Hollywood Hotel" provided a surreal

yet compassionate look into the lives of long-term residents of a Hollywood Boulevard hotel. Film-maker Mei-Juin Chen deconstructed the genre's expectations by also introducing fictional footage of Japanese tourists searching for an equally fictional version of Hollywood.

This year's decision to program short films with features and also further develop the thematic short film and video programs introduced a wider audience to some of the freshest and most experimental work of the Asian Pacific diaspora. Lana Lin created yet another metaphorical gem with "Stranger Baby," while veteran video artist Art Nomura offered his first desktop video production "Digital Mandala." Nith Lacroix's use of the camera-as-witness in "Lam-Lao" was nearly interactive, as viewers were included in the joyous celebration by Laotian women of the Lunar Festival. "VWA (Videos with Attitude)" gave video stalwart and festival award-winner Kip Fulbeck an opportunity to vent, amuse, irritate and educate with "Asian Studs Nightmare."

Now that Asian cinemas have finally met with recognition among U.S. filmgoers to a degree non-existent ten years ago, it is necessary to continue to create avenues of access. The diverse perspectives of Asian Pacific artists enriches a medium that often suffers Hollywood tunnel vision and a dearth of good storytelling. As we look toward next year's even greater financial limitations, the challenges are clear. But we will continue in our commitment to present these very significant visions and voices.

ARCHIVE GATHERS "CURATORS ACROSS CULTURES"

by David Pendleton

The UCLA Film and Television Archive sponsored a conference on the curatorship of film and video, entitled "Curators Across Cultures," from Monday, May 29 through Thursday, June 1, held in the seventeenth-century Villa Serbelloni on the hills above Lake Como in Bellagio, Italy. The villa is owned by the Rockefeller Foundation, which uses it as a conference center. The intimate gathering included twenty-two professionals from many different sectors of the world of media programming. Attending from the Rockefeller Foundation was Joan Shigekawa, associate director of the Foundation's Arts and Humanities division. The conference was chaired jointly by the Archive's Geoffrey Gilmore and Robert Rosen and by Janet Sternburg, senior program advisor for media at the Rockefeller Foundation. The Archive's programming associate and your correspondent, David Pendleton, acted as conference coordinator.

Given the size of the villa, attendance at the conference was extremely limited. Moreover, the gathering was meant only as an initial effort, designed to encourage further international curatorial cooperation so that more films from Latin America, Asia and Africa can reach wider audiences, without being ghettoized into homogenous program and audience niches. Accordingly, the invitees were chosen for being representative of a wide array of institutions, cultural settings and geographical locations. Another impetus behind the gathering was the need to discuss new paradigms of film and video curatorship for a changing and challenging world. For instance, in a time of decaying empires and emerging micronationalisms, what does it mean to program a film series by country and region? Might transnational and transethnic programming enable audiences to discern important distinctions as well as similarities among societies by bringing together films and videos from a variety of cultures? But then what (aside from an anodyne commitment to "diversity") might be the criteria with which to curate these programs?

The conference began in earnest on Tuesday morning with a round of introductions and continued with a discussion of what already exists in the way of international cooperation among curators. Informal circuits of collaboration and information sharing do exist; the question is whether curators and audiences might be better served by an increased formal structure to these circuits. This discussion was followed in the afternoon by an examination of the larger cultural and intellectual context behind the social and political changes that have given rise to—and continue to call for—new curatorial paradigms.

There has been a shift from thinking of identity, whether national or personal, as monolithic and static to an increasing recognition of the complexities of identities and their ever-changing, multi-faceted status. Accordingly, representation can no longer be seen as having the simple function of reflecting these fixed identities but as having an active role to play in the construction and articulation of identities. If anything is reflected in visual media, it is not the meaning of being a woman or an American (for example) but rather the process through which those categories accrue meaning.

After these preambles, it came time on Wednesday for conferees to roll up their sleeves and get to work on concrete recommendations and suggestions in small working groups. One group focussed on the possibilities for developing audiences for transnational and transcultural programming. Others worked on the promotion of collaboration and communication among institutions and curators. Yet another discussed potential obstacles to transnational programming posed by such material circumstances as questions of distribution, copyright and subtitling. Finally, an "idea laboratory" was convened to brainstorm possible programs based on the curatorial issues under discussion. Two ideas emerged from this "programming lab" as blueprints around which transnational series could be built, one being an

examination of various forms of fundamentalism around the world, the other being a retrospective of musicals from a variety of countries and musical styles.

After the copious suggestions generated by the other working groups were aired at the end of the day on Wednesday, they were mulled over by the group on Thursday with the official proceedings coming to a close as participants divided into task forces charged with carrying out a list of goals generated by the conference. Among these goals is an initiative to gather information on softtiting technology to facilitate the sharing of film and video series internationally. Softtiting is a new technique which allows subtitles to be projected at the bottom of the screen, much like the supertitling used for opera performances, instead of being printed on the film itself. This technology should facilitate the sharing of film and video series internationally since it will no longer be necessary to have a different print of the film for each language. Other goals from the conference include the establishment of a WorldWide website for media curators and programmers, and the organization of another international gathering of the curating community for 1996. Finally, the conference organizers are transcribing and editing the conference proceedings into a publication which will be available from the Archive in early 1996.



Top row (left to right): Tim Gunn, executive director of National Video Resources; the Archive's Geoffrey Gilmore; Piers Handling, director of the Toronto Film Festival; UCLA School of Film and Television's own Chon Noriega; British author and scholar Kobena Mercer; the BFI's June Givanni; Richard Ishmail from South Africa's Film Resource Unit; Alan Fountain from Mondial, a global satellite service based in London. Middle row (l. to r.): conference coordinator David Pendleton; Mimi Pickering from Appalshop, a regional media producer and distributor in Kentucky; Prabodh Maitra of the Satyajit Ray Archive in Calcutta; Archive director Robert Rosen; Joan Shigekawa, the Rockefeller Foundation's associate director of arts and humanities; Richard Peña, director of the New York Film Festival; Janet Sternburg, conference organizer from the Rockefeller Foundation; Joao Luiz Vieira, professor from the Universidade Federal in Rio de Janeiro; the Hong Kong International Film Festival's Li Cheuk-To; Naum Kleiman, head of Moscow's Film Museum. Bottom row (l. to r.): Americo Castilla from Argentina's Fundación Antorchas; the MacArthur Foundation's Patricia Boero; Emile Fallaux, director of the Rotterdam Film Festival; Melinda Ward, vice president in charge of programming from Public Radio International.

Academy Foundation Grant

The Archive has received a \$5,000 grant from the Academy Foundation to support a new component of next year's Festival of Preservation, "Classic Nights at the Movies." Four evening programs will capture the spirit of movie-going at different periods of history, with cartoons, newsreels and other shorts being presented along with the feature film. The Foundation is the charitable giving arm of the Academy of Motion Picture Arts and Sciences, and is also supporting the Archive's production of a scholarly book based on the "Scary Women" conference and film series of 1994.

City of Los Angeles

The City of Los Angeles Cultural Affairs Department has awarded a Cultural Grant of \$16,350 to support the Archive's multi-cultural programming in 1995-96. This vitally important funding will allow the Archive to produce a second Latin American cinema series in early 1996, as well as being used for the Eleventh Annual Los Angeles Asian Pacific Film and Video Festival next May.

IRES Grant to Support Russian Film Conference

The Archive has received a prestigious grant of approximately \$15,000 from IRES (International Research & Exchanges Board), in order to present a two-day conference from January 20-21, 1996 on the cultural, aesthetic and historic relationships between the cinemas of Russia and the United States. (See article on back page.) This project was among only 19% of all 1995 applications funded by the agency, which exists to promote cultural exchanges with the former Soviet Union.

AMC Telethon Results In

The Second Annual Film Preservation Festival sponsored by American Movie Classics (AMC) has generated funding for The Film Foundation to distribute to its five member archives. UCLA's share from the October 1994 effort was \$24,000 and will be used for various preservation projects. AMC's Third Annual Film Preservation Festival, spanning a century of classic American comedy, is slated for the full week of October 2-8. The Film Foundation was created by Martin Scorsese to engage the entertainment community in consciousness-raising and fund-raising about the cause of film preservation.



The Venezuelan film "Young Cain" (Roman Chalbaud, 1959).

Occidental Sponsors Venezuelan Films

The Occidental International Exploration and Production Company contributed \$2,900 to support the Archive's summer film series "Venezuela: Forty Years of Cinema, 1950-1990." The gift helped the Archive to introduce audiences to Venezuelan cinema as the expression of a unique national sensibility.

Betty Boop Confidential

On August 7, the International Animated Film Society/ASIFA-Hollywood with support from King Features Syndicate presented "Betty Boop Confidential" at the Academy of Motion Picture Arts and Sciences. Hosted by film historian Leonard Maltin, the screening showcased the classic Fleischer shorts in new 35mm prints, a number of them preserved by UCLA. Proceeds from the benefit evening are being donated by ASIFA's Adopt-A-Cartoon program to the UCLA Film and Television Archive for animation preservation. Director Richard Fleischer, son of animation pioneer Max Fleischer, announced that the Fleischer Studios would contribute \$5,000 toward the cause. He was seconded by Robert Sigman, President/CEO of Republic Pictures Entertainment (the current licensor of the Betty Boop films), who pledged another \$5,000.

Archive Treasures Renewed

Ted Mann and Rhonda Fleming Mann, with the Ted Mann Foundation, have renewed their long-term support with a \$25,000 gift to produce the Archive Treasures series. This program gives new life to movie classics by putting mint-condition or restored feature film prints in the context of newsreels and shorts of the day. Some recent screenings have included Elia Kazan's "A Tree Grows in Brooklyn" (1945); Leo McCarey's "Ruggles of Red Gap" (1935) with Charles Laughton; and Vincent Minelli's "An American in Paris" (1951) with Gene Kelly.



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is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



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"The Bright Shawl" (John S. Robertson, 1923).

Silent Movie House to Sponsor Benefit

Silent Movie on Fairfax Avenue, a local landmark treasured by fans of early motion pictures, will honor the Archive's contribution to film restoration with a benefit series of UCLA-preserved silents and early sound films from October 18-22. Proceeds from the series will be donated to the Archive for future preservation projects.

Laurence Austin, who has presided over the theater for five years, says "It seemed like the natural thing to join with UCLA in a benefit like this because we've always been interested in preserving film." Silent Movie was originally established in 1942 by long-time film collectors John and Dorothy Hampton specifically to showcase silent film.

Films to be screened in the series include "Valley of the Giants" (Charles Brabin, 1927) with Milton Sills and Doris Kenyon and "The Divine Lady" (Frank Lloyd, 1929) with Corinne Griffith, Victor Varconi and H.B. Warner, both on October 18; "The Bright Shawl" (John S. Robertson, 1924) with Dorothy Gish, Richard Barthelmess, William Powell, Mary Astor and Edward G. Robinson and "More Pay, Less Work" (Albert Ray, 1926) with Albert Gran, Mary Brian and Buddy Rogers on October 19; "Love Light" (Frances Marion, 1921) with Mary Pickford and Evelyn Dumo and "Secrets" (Frank Borzage, 1933) with Mary Pickford and Leslie Howard on October 20; "Why Worry" (1923) and "Hot Water" (1924), both directed by Fred Newmeyer and Sam Taylor and starring Harold Lloyd and Jobyna Ralston on October 21; "The Godless Girl" (Cecil B. DeMille, 1929) with Lina Basquette, Marie Prevost and Noah Beery and "The Bat Whispers" (Roland West, 1930) with Chester Morris and Una Merkel on October 22.

Admission for the series is \$10.00 per double-bill program, and all screenings begin at 8:00 p.m. Live music will accompany the silents, and short subjects and newsreels will precede the features.

For more information, call (213) 653-2389.

Collection Report:

Baseball at the Archive

by Jonathan Fahn

The Commercial Services division of the UCLA Film and Television Archive boasts newsreel footage chronicling the major events of the twentieth century. Coverage of professional baseball and the World Series is no exception. Hearst Metrotone News footage was used extensively in Ken Burns' PBS series "Baseball."

The coverage stops in the 1970s as television took over the sport. Today, a typical baseball broadcast on ESPN will have a pre-game show, highlights of other games, a wrap-up show, commercials and so on totaling three to four hours. In the days of the newsreel, an entire seven-game World Series would be summed up in three to four minutes!

UCLA's collection of baseball footage is comprehensive. It includes: early century footage of New York Giants pitcher Christy Mathewson; "Shoeless" Joe Jackson and other members of the 1919 Chicago "black" Sox who were banned from baseball for life for throwing the World Series that year; Jackie Robinson's first game with the Brooklyn Dodgers in 1947, breaking baseball's color barrier and launching his brilliant Hall Of Fame career; tons of footage of the incomparable Babe Ruth, who is probably the most popular American athlete of all time; and, of course, the late great Mickey Mantle who was the star of so many World Series.

The World Series was first played in 1905. The 1929 series between the Philadelphia A's and Chicago Cubs is covered by Hearst's cameras. The series featured some of the greatest players of all time. For the A's, Jimmy Foxx, Mickey Cochrane, Al Simmons and Lefty Grove. For the Cubs, Rogers Hornsby and Hack Wilson. After the players are introduced, managers Joe McCarthy and Connie Mack talk strategy.

The Yankees dominate Hearst footage. And why not? They've appeared in 33 World Series, winning 22 titles. They were led by such greats as Ruth, Lou Gehrig, Joe DiMaggio, Yogi Berra, Roger Maris, Whitey Ford, Mantle and so on. But the single greatest performance by a Yankee may have occurred in the 1956 series. Don Larsen, an average pitcher, hurled himself into baseball immortality by throwing a perfect game against the Brooklyn Dodgers. No Dodger reached first base, and Hearst was there to cover it.

The Yankees and the Dodgers are forever linked, meeting eleven times in the Fall Classic, with the Yanks taking eight. After the Dodgers clinched the 1947 pennant, a parade was held down Flatbush Avenue in Brooklyn. The parade, banner-raising and introduction of the players at



Bill Stern reported on all sports, including baseball, for Hearst Metrotone News of the Day.

Brooklyn's city hall is captured on Hearst's film. This was the beginning of the so-called "golden decade of baseball" in which New York had at least one of its three teams (the Yankees, Dodgers and Giants) in the World Series ten out of the next eleven years.

In the 1947 series, the Yanks met the Dodgers for the second time. In game five, the Yanks' Bill Bevens was throwing what would have been the first no-hitter in World Series history. Trailing 2-1 with two on and two out in the bottom of the ninth inning, Cookie Lavagetto was sent in to pinch hit for the Dodgers. He delivered a double, scoring both runs and giving the Dodgers a miraculous victory. When Al Gionfriddo scored the winning run, the fans at Brooklyn's Ebbets Field were sent into a frenzy.

At Yankee Stadium, in game six, the Yanks were down 8-5 in the sixth inning when DiMaggio came to the plate with two men on and two out. He hit a shot bound for left centerfield, 415 feet away. But Gionfriddo reached over the short fence and pulled the ball back, making a game-saving catch. Also captured on newsreel is DiMaggio's response after the catch—a rare display of emotion as he kicked the dirt in frustration. The Yanks went on to win this classic series the next day. Gionfriddo, Lavagetto and Bevens would never play a major league game again.

The Dodgers set off a celebration in Brooklyn equal to Mardi Gras when they defeated the Yanks in seven games in 1955. Some great moments were captured on film. Jackie Robinson's steal of home in game one; Duke Snider's hitting heroics; Pitcher Ford's masterful performance in game six; Mantle and the awesome Roy Campanella; and of course, Sandy

Amoros's catch off a Berra drive that preserved the game seven win for the Dodgers young pitching ace, Johnny Podres. After seven trips to the series, it was the Dodgers' first and only championship in Brooklyn. They would move west to Los Angeles, with more championships captured on newsreel in 1959, 1962 and 1965 with stars like Sandy Koufax and Don Drysdale.

There are other great moments covered by Hearst Metrotone News-like the 1934 World Series in which the St. Louis Cardinals beat the Detroit Tigers in seven games. In the final game, Commissioner Kenesaw Mountain Landis ordered the Card's Ducky Medwick removed from the game for his own safety from the irate Detroit fans. Willie Mays made "the catch" off a Vic Wertz drive in the 1954 series propelling the Giants to a four-game sweep of the Cleveland Indians. The Indians have not seen post-season play since. In 1960, the Pittsburgh Pirate's Bill Mazeroski hit a game-winning, series-ending homerun to beat the Yankees in seven games. The Baltimore Orioles, led by Frank Robinson, swept the Dodgers in the 1966 series. The Cardinals and Bob Gibson outlasted the Boston Red Sox and their heartbroken fans in seven games in the 1967 series. The last World Series covered is the 1969 season that saw the upstart New York Mets defeat the Orioles in five games.

In short, if you're talking baseball, the Hearst newsreel collection in the UCLA Archive has it all. Baseball fans everywhere will be able to replay the heroes of our national game forever. In a sense, Mickey Mantle will never die as long as he lives on valuable frames of film from the Hearst Metrotone News collection at the UCLA Film and Television Archive.

ARSC:

FIVE YEARS OF SERVICE

by Lou Ellen Kramer
and Todd Olster

The Archive Research and Study Center (ARSC) opened in the fall of 1989 with the mission of creating an educational wing of the Archive, to provide viewing access to the Archive's vast collections of films and television programs, and to actively develop educational programs such as conferences, publications and new media.

Research Viewing As the largest university-based film and television archive in the world, the Archive's diverse collections have attracted thousands of researchers from around the world whose projects include articles, books, dissertations, and film and television productions. ARSC has also become an integral part of the UCLA community by providing research and curricular support to faculty, students and staff.

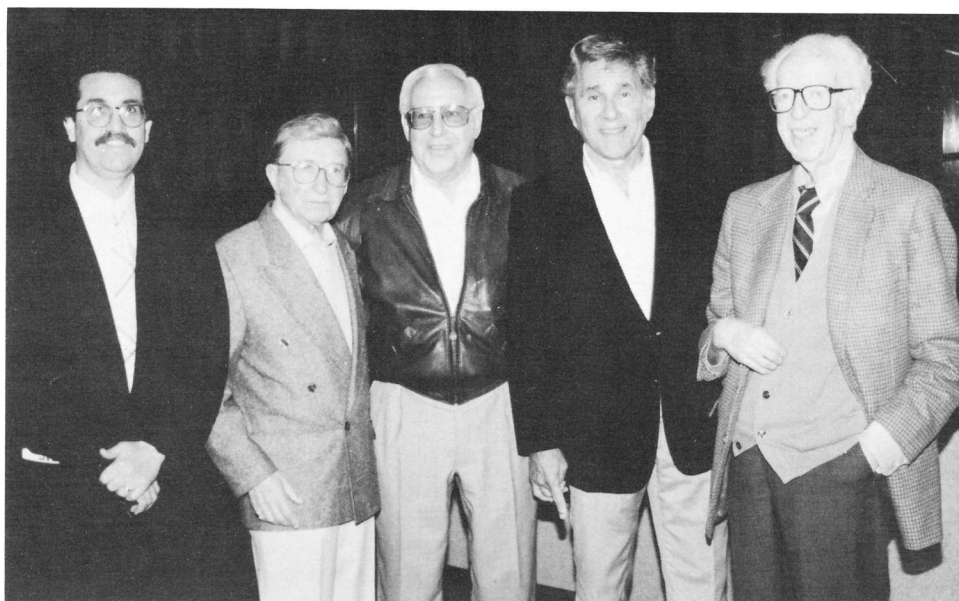
Before ARSC opened its doors, viewing of Archive materials was limited to approximately 800 viewing appointments per year. With ARSC as the Archive's access point for researchers, viewership has grown to 13,000 viewing appointments per year. Since opening, ARSC has arranged over 50,000 viewing appointments.

Educational Programs Each year, ARSC organizes conferences on various topics to stimulate critical discussion of film and television. World-renowned scholars have gathered to participate in events including: "The European Challenge: Cultural and Economic Relations Between American and European Film," "Mexican Cinema," "Scary Women: Female Monsters and Fiends in American Film" and "Pier Paolo Pasolini: The Eyes of a Poet." Currently, ARSC is gearing up for a conference on Russian films, slated for early 1996.

Publications To insure a permanent record of these conferences and to encourage additional research, ARSC produces a growing series of publications called "The UCLA Film and Television Archive Studies in History, Criticism and Theory." So far, this series includes "Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company" by Charles Musser and "The Mexican Cinema Project" edited by Chon A. Noriega and Steven Ricci. Soon to be published are books arising from the "Scary Women" and "European Challenge" conferences.

New Media Technologies In addition to conferences and publications, ARSC also is responsible for new media technologies for the Archive as a whole. Currently, it maintains long-term research relationships with corporations such as Intel and Mitsui. ARSC is presently producing three educational CD-ROMs using archival material.

Location/Hours Located on campus in room 46 in Powell, ARSC is open Monday through Friday from 8:30 a.m. to 5:00 p.m. For more information, please call 310-206-5388.



Archive Television Theatre

The Archive Television Theatre is a new venture launched this year by Television Archivist Dan Einstein with the Activities Advisory Committee of the Academy of Television Arts and Sciences. The goal is to present classic television from the Archive collection in the top-notch Academy Plaza Theatre in North Hollywood. On April 19, two-hour long episodes of "The Gene Kelly Show" from 1959 were shown during the Festival of Preservation. Here, (left to right) Dan Einstein poses with writer Sidney Miller, writer/producer Robert Wells, director Greg Garrison and producer Saul Chaplin. On June 28, three half-hour episodes from the Jack Benny collection circa 1952 had Benny joined by Marilyn Monroe and Humphrey Bogart in their TV debuts, and by Benny's pal George Burns. Watch the Archive Calendar for quarterly notices of the Archive Television Theatre.

EDWARD RICHMOND TESTIFIES BEFORE CONGRESSIONAL SUBCOMMITTEE

In his capacity as president of the Association of Moving Image Archivists (AMIA), Archive Curator Edward Richmond spoke on May 30 in Pasadena before the Subcommittee on Courts and Intellectual Property of the House of Representatives Committee on the Judiciary. He urged passage of H.R. 1734, the National Film Preservation Act of 1995 and the National Film Preservation Foundation Act (Title II).

Title II would establish a federally chartered foundation dedicated to the preservation of American motion pictures. Working with the film preservation community, the foundation would raise private sector funds and be eligible for limited federal matching funds. The foundation, in turn, would establish grant programs to fund non-profit institutions doing the actual work of film preservation. The types of projects eligible for funding might include: grants to fund the archival preservation and restoration of film collections; grants to help establish regional climate controlled storage facilities to house collections from many institutions; grants to make collections available to the public through cataloging; the striking of access and exhibition copies; even the digitizing of collections of special educational interest to facilitate their access over the Internet.

The foundation's main role would be to help preserve the so-called "orphan films"—films held in the public trust by non-profit institutions, which would not survive without public intervention. These include newsreels, documentaries and actuality footage, independent and avant-garde films, socially significant amateur footage, regional materials, and films that have fallen into the public domain.

The idea for the foundation grows out of the National Study and Plan commissioned by Congress in 1992 and published in August 1994 under the title "Redefining Film Preservation." The hallmark of the plan is the recognition that preserving America's film heritage requires a partnership among public and non-profit archives, the film industry, the creative community, the educational community, other segments of the private sector, and the government.

NEWS & NOTES

by Cornelia Emerson, Jonathan Fahn and Donna Ross

Motion Picture Acquisitions

Since the last issue, the Archive's motion picture collection has grown significantly thanks to the Archive's own preservation unit, and to the generosity of studios and private collectors. Preservation prints of the following titles, many of which appeared in the 1995 Festival of Preservation, were completed between April and August: George Pal's "The 500 Hats of Bartholomew Cubbins" (1943) and "Sky Princess" (1942); a number of Vitaphone shorts from the late 1920s including "Al Jolson in a Plantation Act" and several featuring jazz musicians Gus Arnheim (best known as the band-leader at the famed Coconut Grove), Hazel Green, Jack Buchanan and violinist Tal Henry. Features preserved include "The Crime Doctor" (John Robertson, 1934); "Safety Last" (Fred Newmeyer, Sam Taylor, 1923); a special "director's cut" version of "My Darling Clementine" (John Ford, 1946); "Union Pacific" (Cecil B. DeMille, 1939); "The Strange Affair of Uncle Harry" (Robert Siodmak, 1945); and "The Brown Derby" (Charles Hines, 1926). Twentieth Century Fox gave prints of "The Pagemaster" (David Kirschner, 1994); "The Scout" (Michael Ritchie, 1994); and "True Lies" (James Cameron, 1994). Private collectors provided the Archive with a variety of rare materials including 35mm Technicolor imbibition prints of "Almost Angels" (Steve Previn, 1962); "Promise Her Anything" (Arthur Hiller, 1966); "Son of Sinbad" (Ted Tetzlaff, 1955); and "Waco" (R.G. Springsteen, 1966). Other 35mm safety prints which came to the Archive from private collectors included "I Married a Shadow" (Robin Davis, 1982); "The Vanishing" ("Spoorloos") (George Sluizer, 1988); and numerous trailers from recent feature films including "Rob Roy," "Don Juan De Marco," "Kiss of Death" and "Stuart Saves His Family." Researchers studying animation should find a recent donation of 16mm projection prints from producer Lawrence A. Mirisch of interest. The donation consists of cartoons from "The Pink Panther," "The Ant and Aardvark" and "The Inspector" series. Mr. Mirisch also recently provided the Archive with numerous 16mm projection prints of films with which he was involved. Some of the titles include "The Apartment" (Billy Wilder, 1960); "Fiddler on the Roof" (Norman Jewison, 1971); "The Great Escape" (John Sturges, 1963); "Moulin Rouge" (John Huston, 1952); "A Shot in the Dark" (Blake Edwards, 1964); and "The Organization" (Don Medford, 1971). A number of international PAL format VHS videocassettes were received recently including "Time of Violence" (Lyudmil Staikov, 1988), in Bulgarian, with English subtitles. The Instituto Mexicano de Cinematografia (Imcine) gave the Archive two sets of short films in Spanish with English subtitles. The first tape includes: "El Abuelo Cheno Y Otras Historias" (Juan Carlos Rulfo, 1995); "Un Volcan Con Lava de Hielo" (Valentina Leduc, 1995); "Avalon" (Lorenzo Hagerman, 1995); "Raramuri Pie Ligero" (Dominique Jonard, 1994); "Aguas con el Boatas!" (Dominique Jonard, 1994). The second tape includes

"El Arbol de la Musica" (Sabina Berman, 1994); "La Casa del Abuelo" (Dora Guerra, 1994); "Fuera de Este Mundo" (Esteban Reyes, 1994); "Tepu" (Juan Francisco Urrusti, 1994). Author Bob Thomas donated an NTSC format VHS videocassette titled "Bob Hope Remembers ... World War II: The European Theatre & D-Day." The Archive's collection of video press kits and trailers was recently expanded thanks to a donation of 3/4" and 1/2" videocassettes from a retired film advertising executive. Materials from films including "Rosalie Goes Shopping," "Rain Man," "True Believer," "A Shock to the System," "What the Moon Saw," "My Forgotten Man" and others should be of special note to those who study film promotion and marketing.

Television Acquisitions

Recently, a wide variety of programming has been acquired to enhance the television collection held by the UCLA Film and Television Archive. From CBS, 2" video tapes of the 1966 special "Gene Kelly in New York, New York," featuring Woody Allen. From HBO, 3/4" tapes of the 1994 made-for-cable movie "White Mile," starring Peter Gallagher and Alan Alda. Nickelodeon provided seven episodes on VHS of "Nick News Special Edition" with Linda Ellerbee from 1991-94. From von Zerneck-Sertner Films, three TV movies on 3/4" tape: "Deadly Invasion, The Killer Bee Nightmare," "The Other Woman" and "Seduced And Betrayed." Group W Television provided two installments on 3/4" tape of "Marilu" with Marilu Henner. Bob Thomas provided 62 programs on VHS including episodes of "Dream On," "The Larry Sanders Show," "Mad About You," "Friends" and "Cybil." Also, from Bob Thomas, the made-for-TV movies "The Burning Season" and "Stephen King's The Stand." From Blackside, Inc., on VHS, the PBS documentary "America's War On Poverty." From WNET, on 3/4" tape, an episode of the "American Masters" series, "Richard Avedon: Darkness And Light." From the Academy of Television Arts and Sciences, on 3/4", VHS and betacam tapes, come 189 programs showcasing the "46th Annual L.A. Area Emmy Nominees." From Lawrence A. Mirisch, on 16mm film, come episodes of classic television shows, including: "The Patty Duke Show," "It's About Time," "My Mother The Car," "The Outer Limits," "Sea Hunt" and "Science Fiction Theatre." Episodes on 16mm and 35mm film were provided by television producer Leonard Stern of the TV series "I'm Dickens... He's Fenster," "He And She," "The Governor And J.J." as well as the pilots for "The Snoop Sisters" with Helen Hayes and Mildred Natwick, "McMillan And Wife" with Rock Hudson and Susan Saint James and "Lanigan's Rabbi" with Art Carney. Television personality Gene Rayburn has donated a 16mm kinescope from 1956 of "Robert Montgomery Presents: The Man Who Vanished." From Harry Arends, on 16mm kinescope, episodes of two CBS anthology series: "Climax" and "The 20th Century Fox Hour."

Screenings

During late spring and summer, screenings of Archive prints outside the United States included International Gay and Lesbian Film Festivals in Turin and Bologna, Italy, which showcased "Anders Als Die Anderen" ("Other Than the Others") directed by Richard Oswald in 1919 and starring Konrad Weidt (Veidt). The Archive was represented in May at the Cannes Film Festival in France where a John Ford tribute was held. The festival screened "The Whole Town's Talking," directed by Ford in 1935 and starring Edward G. Robinson and Jean Arthur. Filmoteca de la UNAM in Mexico City presented Roland West's 1930 film "The Bat." The Cinemateca Portuguesa in Lisbon and the Filmoteca Espanola in Madrid both hosted festivals in honor of "The Cinema Centennial" and screened Archive prints of "Winterset" (Alfred Santell, 1936); "Dark Command" (Raoul Walsh, 1940); and "Ramrod" (Andre de Toth, 1947). The Filmoteca also sponsored a John Ford retrospective featuring "She Wore a Yellow Ribbon" (1949) and "Rio Grande" (1950). In Valencia, Spain at the Cinema Joven Festival, UCLA Film School alum Alex Cox presented the Archive's print of his 1980 student film "Edge City." A European retrospective of Budd Boetticher films, including the Archive's restored print of "Bullfighter and the Lady" (1951), traveled from Vienna to Munich to Valencia with Mr. Boetticher appearing at each festival. Venues in the eastern U.S. played their share of Archive preserved prints. As part of its series "Screen Plays: From Broadway to Hollywood, 1920-1966" the Museum of Modern Art in New York presented "Tonight or Never" (Mervyn Leroy, 1931); with Gloria Swanson and Melvyn Douglas; "The Bat" and "The Bat Whispers" (also directed by Roland West). The American Museum of the Moving Image in Astoria, New York hosted an Orson Welles retrospective which included the Archive's print of Welles' 1948 "Macbeth." The annual Three Stooges Convention held in Philadelphia screened the Stooge debut "Soup to Nuts" (1930). Closer to home, the Los Angeles County Museum of Art screened "An American Tragedy" (Josef von Sternberg, 1931) and "Glorifying the American Girl" (Webb, 1929) in its "America: A Moving Picture" series. The Silent Society, based in Hollywood, hosted an evening of "Lost Silent Film Fragments" which included Archive prints of "War on the Plains" (Thomas Ince, 1912) and "Heidi" (ca. 1921). The Academy of Motion Picture Arts and Sciences in its tribute "Hollywood in World War II" showed a clip of 1941's "Caught in the Draft" starring Bob Hope before presenting the venerable showman with a citation for his contributions to troop morale. Up north, the Stanford Theatre in Palo Alto screened Hitchcock's "Rebecca" (1940) and "Spellbound" (1945). The Stanford also showed Archive prints of "Double Indemnity" (Billy Wilder, 1944); "Force of Evil" (Abraham Polonsky, 1948); "Forever Amber" (Otto Preminger, 1947); "The Heiress" (William Wyler,

1949); and "High Noon" (Fred Zinnemann, 1952). The Los Angeles Conservancy in its annual Last Remaining Seats program screened Archive short subjects "Betty Boop in Snow White" (Dave Fleischer, 1933); "Lambchops" (1929) with George Burns and Gracie Allen; and "Dinah" (Dave Fleischer, 1933). The Los Angeles County Museum of Art co-presented with UCLA the recent United Artists series and screened the Archive's print of "Inherit the Wind" (Stanley Kramer, 1960) at the Bing Theatre.

Commercial Services

The Commercial Services division has provided and licensed archive newsreel footage from the Hearst collection which has been seen regularly on a number of network and syndicated television shows such as "Sightings," "American Justice," "NBC News Dateline," "Entertainment Tonight," "Leeza" and "Eye To Eye with Connie Chung." Commercial Services assisted A&E's popular "Biography" program with footage on Humphrey Bogart, James Earl Jones and Florenz Ziegfeld. For "The Late Show With David Letterman," Commercial Services researched and supplied an embarrassing clip of Jimmy Smits chewing gum at the 1987 Emmy Awards. Turner Classic Movies was helped in retrospectives on Jane Powell, Errol Flynn and Myrna Loy. Segregation and the Montgomery bus boycott were the subjects licensed for an upcoming video from the artist formally known as Prince. UCLA supplied classic rock footage from the 1950s and 1960s for an exhibit at the Rock and Roll Hall of Fame. Locally, KCET's "California Gold" KCBS News used Hearst footage, the latter for a story on Lana Turner and the Johnny Stompanato murder. Nationally, with the 50th anniversaries of the bombing of Hiroshima and V.J. Day, CBS News, ABC News and NBC News all requested archival footage from

UCLA's vaults. Footage of the Enola Gay was also provided for a controversial exhibit at The Smithsonian in Washington, D.C. Ellen M. Krass Productions had two recent projects: "Screen Legends: Elizabeth Taylor" and "Kelsey Grammer and Friends Salute Jack Benny." Oliver Stone licensed hours of footage for his upcoming biopic "Nixon." HBO's movie entitled "Truman" also drew on Hearst footage. HBO Sports used footage for three separate documentaries on "Sonny Liston," "African-American Athletes" and the "American Football League."

Travels

In May, Director Robert Rosen, former Head of Programming Geoffrey Gilmore and David Pendleton attended a conference in Bellagio, Italy, co-sponsored by the Archive and the Rockefeller Foundation (see story on page 5). In late June, Rosen made a presentation at a multi-media conference sponsored by Intel Corporation in Portland, Oregon. In July, he traveled to Washington, DC for a meeting of archivists involved with Sony Pictures Entertainment. Also in July, Rosen was a guest at the Moscow International Film Festival. During the summer, Curator Eddie Richmond went to Toronto to finalize arrangements for the AMIA (Association of Moving Image Archivists) conference to be held in October. Preservation Officer Robert Gitt and Head of Research and Study Steven Ricci both attended Cinema Ritrovato in Bologna, Italy; Ricci also participated in a conference on multi-media technology at MystFest in Cattolica, Italy. Martha Yee, Cataloging Supervisor, was one of five panel members participating in a two-day brainstorming session in late August at the Library of Congress to discuss the Library's automation of its special collection.

Staff Notes

Archive Director Robert Rosen has been reappointed to the National Film Preservation Board. He serves with distinguished colleagues from film production, archiving, education and criticism. Martha Yee, Cataloging Supervisor, is the 1995 recipient of the Best of LRTS Award presented by the Association for Library Collections and Technical Services (ALCTS). Head of Programming Geoffrey Gilmore, who ran the UCLA Film and Television Archive's public screening series for thirteen years, left the Archive in June to pursue a deeper involvement with the Sundance Institute. For several years, he has directed the Sundance Film Festival and organized Special Programs and Symposia for the Sundance Film Festival in addition to his role at UCLA. Andrea Alsborg, UCLA's Associate Programmer, replaces him as Head of Programming. Before coming to UCLA four years ago, Alsborg had worked at the American Film Institute. Cheng-Sim Lim returns to the Archive as Associate Programmer; she had been Programming Coordinator from 1991-92, and subsequently was a consultant for the L.A. Asian Pacific Film and Video Festival. In June, Susan Shapiro joined the Archive staff as Cataloging Assistant. She has worked as a film librarian at the London International Film School, and is currently enrolled in the MLS program at California State University, San Jose, at Fullerton. Yuri Biersach has become the Telecine Coordinator for Commercial Services, and Denise Wilson is the new Television Collection Assistant. Martha Stroud has moved to a permanent position as Archival Assistant; while Jeff Allen, Michael Brosnan, Marvin Javier, Shirley Van Vliet and Hamilton Underwood are also working as Archival Assistants.

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All Dressed Up and Nowhere to Go?
If you haven't already, why not put yourself or a friend on the Archive mailing list? Liven up your life and start receiving our newsletter, **ARCHIVE**, as well as the Film and Television Archive's screening and event **CALENDAR**. With over 500 films playing annually at the Archive, there isn't a moment to lose!

Archive to Host International Conference on Russia, America and Film History

by David Pendleton

On January 20-21, 1996, the UCLA Film and Television Archive will host a two-day conference, featuring an international panel of scholars discussing the links and gaps between the American and Soviet/Russian cinemas. This event is co-sponsored by Russia's Film Research Institute and supported by the IREX International Research and Exchanges Board, a U.S. government agency. The conference aims to reinforce channels of communication between the two countries for the exchange of knowledge, to facilitate joint educational projects, and to foster support for Russian scholarship at a time of massive social reorganization.

This is the latest event in a long history of collaboration between the Archive and the Film Research Institute in Moscow, begun when Archive Director Robert Rosen and Vivian Sobchack, now Associate Dean of UCLA's School of Film and Television, visited the Institute to help initiate cooperative film research between Soviet and American scholars. Under the aegis of IREX, a formal accord was negotiated with the Soviet government. Out of this accord came two conferences, one in Moscow, with ten American scholars in attendance, and one in Washington, D.C., this time with Russian scholars.

Despite the breakup of the Soviet Union, the subsequent surge of economic and social upheaval, and the untimely death of its visionary director, Aleksandr Mikhailovich Adamovich, the Film Research Institute has continued to be a vital center of scholarly film research in the new Russia, under the leadership of Ludmilla Budyak. As Robert Rosen put it, "It reflects the tenacity of the Institute to have survived and even flourished during one of the most difficult periods of Russian history."

Thus, again with assistance from IREX, the Archive is renewing its relationship with the Institute with the international conference set for January 1996. Five leading Russian scholars, representing a wide array of interests, will meet with five American colleagues from all over the country to explore the subject of U.S./Russian film relations. Among the topics to be explored are: political and aesthetic exchanges between the two cinemas; the role of Russian émigrés in American film; conceptual points of confluence and difference between American and Russian styles of documentary-making; and possibilities for exchange in the teaching of filmmaking and film history between the two countries. The conference, which will consist of intense discussion among the participants, is open to the public. The lineup of scholars from this side of the Atlantic will include Vida Johnson, professor at Tufts University who has written a study of Tarkovsky, and Vance Kepley, professor at the University of Wisconsin--Madison and author of "In the Service of the State," on the relation between Dovzhenko and the Soviet government. There will also be two scholars of silent film: Denise Youngblood from the University of Vermont, who has recently published on silent Soviet cinema, and Yuri Tsivian, a specialist in Russian (i.e., pre-Soviet) silent cinema. Yuri Tsivian also serves as something of a bridge, since he is Russian by birth but lives and works in the U.S. By contrast, the Institute's Mark Zak is a Russian specialist in American film. Rounding out the roster of scholars from the Film Research Institute will be Valentin Ashpai, Elena Karzeva, Victor Listov and Vitale Tranyanovsky. Finally, the organizational efforts of the Archive Research and Study Center's Andrea Kalas and Steven Ricci have the good fortune of the capable aid of

COMING ATTRACTIONS



On November 2, the Archive will hold a benefit premiere of the Christopher Hampton film "Carrington," with Jonathan Pryce and Emma Thompson. Please call 310-206-8013 for further information.

Marina Goldovskaya as co-organizer. She is a renowned documentary maker currently on the faculty of both UCLA and Moscow University.

While the conference is an end in itself, it also opens the way to ongoing relations in the future. According to Robert Rosen, it represents the first, not the last, word. In conjunction with the conference, the Archive is currently negotiating with its historic Russian counterpart, the Gosfilmofond, to mount a series of Soviet films that depict America or "Americanness." The series, including such titles as "Mr. West in the Land of the Bolsheviks" and "The Kiss of Mary Pickford," will include many films never before seen in this country. It will be curated by Naum Kleiman, the head of Moscow's *Musei Kino* (Film Museum). This series offer a rare window onto the emergence of images of the United States during a revolutionary era, promising an eye-opening experience for scholars and the public as well. What promises to be an enlightening overview in the short term will advance a long-term agenda of mutual exploration.

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